

THE AATE PLAYWRITING NETWORK

presents the

NEW PLAYS BY
MEMBER PLAYWRIGHTS
DIRECTORY

Last updated July 15, 2019

Hardcopy Printing Provided by
UTAH VALLEY UNIVERSITY'S
THEATRE for YOUTH and EDUCATION CENTER

TYE CENTER
Theatre for Youth and Education

All playwrights who are current members of the American Alliance for Theatre and Education are invited to submit up to four synopses of 75 words each for the 2019 listing – a limit of two synopses of plays published in 2017, 2018, or 2019 plus two synopses of unpublished plays-in-progress. Listings may be edited for length and style. The hardcopy version of the AATE New Plays by Members list will be updated once a year distributed at the annual conference, and posted on the AATE Website.

PLEASE NOTE: Publication dates of published plays must be confirmed every year to maintain eligibility. Those not confirmed will be assumed out-of-date and deleted. Works still in progress may remain as long as they continue to be unpublished, but information about them should be kept current. Membership must be current at the time of printing or posting.

Please see the following entries for preferred format and to check your current listings. Send new and updated information in the body of an email or as a Word document attachment to John Newman at john.newman@uvu.edu.

PUBLISHERS

Anchorage Press, see Dramatic Publishing
 Baker's Plays, see Samuel French
 Big Dog Publishing, <http://www.bigdogplays.com>
 Brooklyn Publishers, <https://www.brookpub.com>
 Dramatists Play Service, Inc., <http://www.dramatists.com>
 Dramatic Publishing Co., <http://www.dramaticpublishing.com>
 Eldridge Publishing, <http://www.histage.com>
 Heuer Publishing, <http://www.hitplays.com>
 I.E. Clark, Inc., see Dramatic Publishing Co.
 Leicester Bay Theatricals, <http://www.leicesterbaytheatricals.com>
 Lazy Bee Scripts, <http://www.lazybeescripts.co.uk>
 New Plays, Inc., see Dramatic Publishing Co.
 Pacific Educational Press, <http://pacificedpress.ca>
 Plays for Young Audiences, <http://playsforyoungaudiences.org>
 Playscripts, Inc., <http://www.playscripts.com>
 Samuel French, Inc., <http://www.samuel french.com>
 Stage Partners, <https://www.yourstagepartners.com>
 YouthPLAYS, <http://www.youthplays.com>

PLAYWRIGHTS AND PLAYS

SANDRA FENICHEL ASHER

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PRINCESS BEE AND THE ROYAL GOOD-NIGHT STORY 1 act, 2 m, 3 f, area staging. Music by Rich Biever. Based on the picture book by Sandy Asher. When her mum, the queen, is called away to Goodness-Knows-Where for three whole days and three whole nights, Bee is unable to fall asleep without hearing one of her good-night stories. The Royal Big Sister and Royal Big Brother try to fill in with stories of their own, to no avail. At last, with her siblings' help and her dad's understanding, Bee listens very closely and finds the royal good-night story in her own heart. **Contact:** Playwright.

STUFF! A CURIOUS COLLECTION, 1 act, 2 f, 4 m or f, extras as desired, area staging. Humans need the found stuff of life to create art, realize our full potential, and develop our communities. In this play, we see that stuff also needs us. A voiceless, mimed STUFF attracts a group of ONES who have lost the will to transcend the mundane routines of their lives. As they share their individual stories, they bond and create a "story soup" concocted out of experiences, imaginations, and other assorted . . . stuff. **Contact:** Playwright.

WHAT A DAY!, 10-20 minutes; 10-50+ gender-flexible roles, Readers' Theatre or full production. It's Grandpa's birthday! Froggie eagerly builds a set, makes a costume, hands out programs, and sings a birthday song to wild applause. What a party! What a day! But it all ends, way too soon, as all good things must. Froggie is not ready! How will he ever cope with the letdown? **Contact:** YouthPLAYS.

WHY RABBIT'S NOSE TWITCHES, 10-15 minutes; 1 m, 6+ any gender; Readers' Theatre or full production. Based on a Burmese folktale. Rabbit is quiet. Does that mean she's wise? Other animals think so, except for jealous Frog, who plays a trick that sets off a chain of slapstick accidents, awakening angry Tiger from her nap. As each animal passes the blame to the next, Rabbit becomes the prime suspect. Then her twitching nose makes Tiger laugh. **Contact:** YouthPLAYS.

AMIE BROCKWAY-HENSON

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THE ROAD TO RIVERBANK, one act, 60 minutes, 7 m or f, plus chorus. Adapted from Kenneth Grahame's "The Wind in the Willows" and "The Reluctant Dragon." Rat and Mole are walking home to Riverbank on Christmas Eve, when Mole catches a whiff of his former home. In a rush of memories, he determines to find it. Rat, impatient to continue to Riverbank, finally agrees to help, and they find Mole End. Caroling Mice come to call and sing. When invited in, they perform their play, "The Reluctant Dragon." Cookies and Cocoa are shared with the audience. **Contact:** Playwright.

THE CRICKET ON THE HEARTH, full-length 1-act or 3 acts, approx. 90 min., 5 m, 5 w, 3 m or w. Adapted from Charles Dicken's "fairy tale of home in three chirps." Flexible staging. A fanciful celebration of winter and good cheer with such loveable and improbable characters as a musical Kettle, a wise and winning Boxer Dog, Dot and John Peerybingle and their "very doll of a baby" precariously cared for by nursemaid Tilly Slowboy, a toymaker and his blind daughter, a harsh taskmaster, a beautiful young girl and her peevish mother, a mysterious stranger, and the chirping Cricket itself. **Contact:** Playwright.

DIANE CREWS

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THE CHRISTMAS MIRACLE OF JONATHAN TOOMEY, adapted from the book by Susan Wojciechowski. 2 acts, 1 hr., 45 min. 27 characters --- 6 m, 6 w/teens, 8 girls, 7 boys. Jonathan is the best carpenter in the valley, but lives like a hermit ... until Widow McDowell and her son Thomas come to town. By Christmas Jonathan has undergone a change that makes him unrecognizable to everyone! **Contact:** Playwright.

SLEEPING BEAUTY. 2 acts, 1 hr., 40 min., 33 characters – 4 teen males, 3 boys, 5 women, 9 teen females, 7 girls, 1 frog. The traditional story is told, plus a good deal more. We meet the seven fairies personally and discover both their strengths and weaknesses. The folks from the future, including the Prince and his page, are clearly from another time. The fun that ensues during their search for the Princess's castle is not even hinted at in the original story. Fergus Frog, who foretells the birth of the Princess and helps us jump through the years, is the most charming amphibian you will ever meet. **Contact:** Playwright.

GREG CUMMINGS**gpc488@gmail.com, www.gregorypetercummings.com**

THE LIGHT PRINCESS 2 m, 2 f, 6 either, 10 ensemble. For ages 9 and under. Very simple production values. Adaptation of the 1864 fantasy novel by George MacDonald. A witch curses a newborn princess to spend her life floating, and to have no emotions. At age seventeen the princess discovers that swimming in a lake keeps her closer to earth. Not wanting her to experience any joy, the witch drains the lake to kill the princess. Aided by a nearby prince, the princess breaks the curse, stands on her own two feet, finds true love with the prince, and lives happily ever after. **Contact:** Playwright.

KISS, THEN TELL VOL.2 9 m 9 f. Doubling possible. 45 minutes. Very simple production values. Lights up on nine romantic comedies, each one starting the minute *after* a couple kisses, (no onstage kissing!): two seniors dating since ninth grade, two summer camp actors, two preppies, a new girl trying to fit in by playing a game of Twister, an east coast girl and a west coast surfer dude, two athletes, two award-winning entomologists, a Goth and an actual werewolf, and two actresses in a production of *Twelfth Night*. **Contact:** Playwright.

EMILY FREEMAN**emilyrfreeman@gmail.com**

AND THEN CAME TANGO 3 f, 5 m, 2-8 m or f. Inspired by the true story of Roy and Silo, two male penguins at the Central Park Zoo who formed a pair bond, built a nest, and incubated a rock. When given an orphaned egg, the pair successfully raised a baby fledgling. The play takes audiences to the penguin exhibit where Lily, a young visitor, learns the consequences of doing what she believes is right when faced with a public outcry about Roy and Silo's bond. **Contact:** Playwright.

ANDREW GEHA**andrewgeha@gmail.com, http://www.andrewgeha.com**

IN DREAMS, I AM INVINCIBLE (10F, 6M, 8 flexible) After a bullying incident. Jonas is determined to avoid school tomorrow. When two creatures appear in his room and invite him into a dream, Jonas thinks he's found his ticket out. But what starts as an adventure quickly turns violent. And soon Jonas realizes that he's trapped... and he's in someone else's dream. Winner of NETC's 2018 Aurand Harris Award.

248 MILES (15 females, 9 males) A month ago, Mikaela attempted suicide. Now, she is transitioning back to school, reconnecting to her friends and teachers despite the distance she feels from them. But Mikaela is far from the only one struggling. Everyone is feeling disconnected. And everyone is blind to the support that is much closer than they realize. A drama about mental health, social isolation, and grief, with a hint of magical realism. **Contact:** playwright

BRIAN GUEHRING**briang@rosetheater.org, www.brianguehring.com**

ALICE'S ADVENTURES IN WONDERLAND (For a cast of 30+ actors, a minimum of 15 performers) 1 act/10 locations. This new adaptation of Alice in Wonderland was written for a large youth cast emphasizing group scenes, giving each character at least two main scenes, and splitting the Alice role for different actresses by having Alice change size throughout the play. The first two productions had 55 students and 24 students. **Contact:** playwright.

THE MYSTERIOUS CASE FILES OF SILVER CASH, MONEY DETECTIVE (For 3-8 actors, a minimum of 1m/1f/1e) 1 act/4 locations. Silver Cash is a fifth grade detective who solves kid's money problems. In the first case, Sammy hires the detective to help her get more money out of her parents for the video game she wants. In the second case, the detective is hired to discover who stole the savings of a 4th grader. This interactive Theater in Education play teaches elementary students to learn about earning money, creating budgets, and comparison shopping. **Contact:** playwright.

SHERLOCK HOLMES AND THE FIRST BAKER STREET IRREGULAR (For a cast of 12-24 actors, a minimum of 7m/5f) 1 act/4 locations. When 14 year old street urching Wiggins meets Sherlock Holmes, she is impressed with him. She proposes to work for Sherlock as an apprentice detective on a trial basis. Wiggins and Sherlock must learn to trust each other as Wiggins and the group of street youth help Sherlock Holmes solve two dangerous mysteries: *The Red Headed League* and *The Adventure of the Blue Carbuncle*. **Contact:** Dramatic Publishing

CLAUDIA I. HAAS**claudiahaas@gmail.com, www.claudiahaas.com****ANTIGONE IN MUNICH** Cast: 8-11 (4f, 4m or 6f, 5m)

Sophie Scholl was a member of the White Rose Society in Nazi Germany which encouraged passive resistance against the totalitarian government. The play chronicles Sophie's coming-of-age and development from bystander to witness to activist. Contact: Stage Partners

DEAR ANNE FROM NINA Cast: 7 (5f, 2m) In February, 1940, a young girl in Iowa picked the name of a pen pal out of a hat. That name was Anne Frank. The correspondence was brief - halted by the Nazi invasion of the Netherlands. The play chronicles the Iowa girls coming-of-age in direct contrast to Anne's and Margot's struggle in a world that doesn't want them. Contact: Playwright

MY BROTHER'S GIFT Cast: 5-9 (3f, 2m or 6f, 3m) Anne Frank left a diary. Heinz Geiringer left over 20 paintings and a book of poetry. His works show us the power of art under unconscionable circumstances as well as the healing properties of art. Based on the memories of Eva Schloss Geiringer, Auschwitz survivor, peace activist.

Contact: Playwright

ONCE IN THE TIME OF THE RAINBOW CROW Cast: 7-12 (all gender flexible) When a sudden "white blanket" covers the woods, the woodland animals are left with chattering teeth and an inability to keep warm. The Rainbow Crow volunteers to go have a chat with The Creator to see if The Creator can undo the white blanket of snow. It is a perilous two-day journey to The Creator's home in the sky and Rainbow Crow is apprehensive but braves the journey meeting an assortment of sky spirits on the way. Contact: Brooklyn Publishers.

PATRICIA HAINES-AINSWORTH, with music by Larry Bridges & Terry Levitt**winkingkatbooks@gmail.com, http://WinkingKatBooks.com**

BAYOU BUG TALES musical; 5 actors; pref. 3 f & 2 m (alternate versions available for casts of 24 & 50). As Bertram grows from a tadpole to a frog, he watches his friends in the bayou deal with the changes of the seasons. Tilly, the ant, busily gathers leaves for her younguns and warns of the coming winter. Horatio, the grasshopper, delights in the summer sun and autumn colors without a care. Clarissa, the caterpillar, is befuddled by all the changes around her. As Tilly says, in the end, everyone ends up as nature intends. **Contact:** Playwright.

THE DANCING PRINCESS musical; 6 actors – 3 m, 2 f, 1 m or f. Princess Yulia wears out a pair of shoes every night. Not wanting to seem foolish and ask his daughter why she is wearing out her shoes, King Valentine proclaims a contest. If a young man can guess what the princess is doing, he will win half the kingdom and Princess Yulia in marriage. An out-of-work dragon-slayer, with the help of his dog and a magic cape, attempts to outwit the princess and discover her secret. **Contact:** Playwright.

JEFF JENKINS**jjenk1@yahoo.com**

TIMMON AND THE MAGIC SHOES Short play for ages 0-5 years old; cast of 4, 1 f, 1 m, 2 m or f. A young giraffe decides to go exploring when asked to stay home by his mother. This interactive piece looks at what happens when a young giraffe with a short neck, a grasshopper that can't jump, and a dog that is vision-impaired meet unexpectedly and the connections they form. The play features puppetry and actors. The play was a 2013 finalist and read at One Theatre World as part of Write Local Play Global. **Contact:** Playwright

VICTORY GARDEN Full-length play; cast of 5, 2 f, 2 m, 1 m or f. Calum Murphy, a hearing impaired boy, has a penchant for trouble. He destroys the garden of the neighborhood "witch" in a fit of anger. Tasked to restore the "place of peace," the garden reveals its magic. Exploring this new world, he is challenged to see himself differently. Will he accept the challenge or return to his former path? The Garden has both magical and realistic elements and features puppetry. **Contact:** Playwright

BARRY KORNHAUSER**barry.kornhauser@millersville.edu**

CORDUROY Cast of four to six; 2 f; 1 m; 1-3 flexible gender. Winner, AATE Distinguished Play Award. An expansion of the beloved picture book that follows Corduroy *throughout* the department store in search of his missing button while pursued by an increasingly exasperated Night Watchman. Little Lisa, in the meantime, is searching too - for a way to win over Mom so she can give the bear a loving

home. The tender, enduring story about longing, determination, and true friendship stirs up the stage with a rumpus of action, joy and pathos. **Contact:** Plays For Young Audiences

HONEY & STING Cast of five; 2 m; 3 female. Easily expandable. It's the near-future. Teenage Melissa is a "Genelect," the class of people whose genes have been manipulated to provide preferred traits. Lee is in love with her despite being a staunch "Natural" morally opposed to genetic engineering. As these 'gene-crossed' lovers' story unfolds, compelling ethical issues are raised such as what is 'self' when one's genetic make-up can easily be changed and do we want to live in a society of genetic haves and have-nots? **Contact:** Playwright

POWER PLAY Cast of 3; gender flexible, plus 1 video character. Developed in part at New Visions/New Voices. Here's a quirky multi-media work in which a few clown characters of even fewer words, amazing colossal interactive video projections, and outrageous audience participation make for a shockingly inventive theatrical adventure reminding young people that inside each of us can be found the most consequential kinds of power – the means to help ourselves, serve others, and make our little corner of the universe a better place to live. **Contact:** Playwright

CAROL KORTY

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MIEKE RISING 4 m, 3 f, (11 without doubling) + 1 male voice over. Running time: 40-50 minutes. An American teenager struggles with the loss of her father, killed in Iraq on a mission to protect artifacts from ancient Sumer. Visual images of artifacts and the Sumerian goddess Inanna are juxtaposed with Mieke's confrontation with her family and high-school team-mates. Her turmoil climaxes in her dream journey into the Netherworld to confront the Sumerian Goddess of Death. Finally making an internal resolution with the memory of her father, she is able to move on. **Contact:** Playwright.

JOANNA H. KRAUS

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ME 2, 2 m, 3 f, area staging. Approximately 45 minutes. When 8th graders, Madison and Emily, accidentally meet, they discover they're identical twins, separated at birth. But there's one major difference: Emily is an honors math student. Madison, barely passing, pressures Emily to take the math segment of a placement test. Storming out, Emily calls it cheating; Madison calls Emily "selfish." At the last minute Madison, realizes she was wrong and the twins reconcile. Staged reading at Utah Valley University, UVU tour Spring 2017. **Contact:** Playwright.

TAMALES AND ROSES, 3 women, 2 men, one narrator/musician gender neutral. Running time: 35 minutes. *Tamales and Roses* is a one-act bi-lingual play for young audiences (K-3) based on my picture book. When Ana Luisa thinks she has ruined her sister's wedding day for failing to lead the procession down the aisle as the flower girl, she is devastated and convinced that no one will ever speak to her again. But to her surprise and joy she discovers that her sister is not angry and that her Latino family's love is constant. The short multi-cultural play is well suited to touring and ideal for student competitions and festivals. **Contact:** Playwright.

MAURICE J. MORAN JR.

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METHOD IN HIS MADNESS, 6 or 8 actors – or by as many as 34 actors and 1-2 dancers. 2 acts, running time 90 minutes. Stories and poems reflect the universe of Edgar Allan Poe: his popular poems interpreted in choral reading and dance; his horror tales such as "The Black Cat"; his detective fiction "The Purloined Letter" and a few rare pieces representing his strange sense of humor. Simple set: a few walls to outline the performance space and a few pieces of furniture or boxes/crates that can be re-used in successive scenes. **Contact:** Playwright.

BETH MURRAY with IRANIA MACIAS PATTERSON

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MAMÁ GOOSE 3 f. 2 m., flexible staging; soundtrack of original music by Criss Cross Mango Sauce. Adapted from Alma Flor Ada and F. Isabel Campoy's *Mamá Goose: A Latino Nursery Rhyme Treasury/Un Tesoro De Rimas Infantile*. This bilingual play with music and movement weaves nursery rhymes into a story about sharing. Four cousins find a large and mysterious egg – surely a treasure – and each in turn tries to hide it and claim it for his own. But Abuela, the children's grandmother, helps them to see that selfishness is like a monster: in the end, "ours" is better than "mine." **Contact:** Playwrights.

JOHN DILWORTH NEWMAN**john.newman@uvu.edu, <http://newmanplays.com>**

SANDY AND THE WEIRD SISTERS 7 f 2 m. Twelve-year-old Sandy Hunter has grown up in the shadow of her father and older sister until she is sent for the summer to stay with her three widow aunts, referred to in the family as the “Weird Sister.” Sandy forges a new identity and begins to discover new interests in writing and dance and to explore the different faiths of her aunts. **Contact:** Playwright

ALI OLIVER-KRUEGER**ali@interactstory.com, www.interactstory.com**

THE HERO OF EVERYTHING 3 - 4 m or f, with doubling. Captain Everything loves saving the day and doesn't need anyone's help to do it. Sure, she has an Alliance of superheroes, but no one minds if she handles everything herself. Or do they? What happens when everyone else quits and Captain Everything faces something she *can't* do? Can she work with her team to save Citytown City before it's too late? This interactive superhero play explores the troubles of trying to work with a team. **Contact:** Playwright.

NOT MY MONKEY 2 f, 1 m, with doubling. Original music available. Tekla Zaba is the new ringleader of her family's traveling circus and there's a new problem every time she turns around. Now, the monkeys have broken loose and are wreaking havoc! No matter who she turns to for help, the response is the same: “Not my circus, not my monkeys, NOT MY PROBLEM!” How can a community work together to solve its problems? Includes a town forum, in which the audience gets into the act right from where they're sitting, brainstorming solutions before monkey madness takes over the town. **Contact:** Playwright.

MATT OMASTA**contact@mattomasta.com**

GATHERING BLUE, 2 acts, 5 m, 5 f, 2+ ensemble (m/f). Adapted from Lois Lowry's companion novel to *The Giver*. In a world where humanity has established a repressive authoritarian regime not through politicized suspension of civil rights and diminished human experience, but through overt and brutal tribalism, three young artists discover the true nature of their society and their own mysterious abilities to shape the future. **Contact:** Playwright.

J.S. PULLER**jspuller@aol.com, <http://sites.google.com/site/jessicapullersportfolio/home>**

THE BOX OF STORIES (3f, 2m minimum): Storytelling is the native language of all human beings. But what would the world have become without stories? As narrated by Jenn and Imra, two modern Muslim girls, the play presents a world that might have been. When the trickster gods Coyote, Loki, and Anansi steal the art of storytelling from mankind, it is a young girl who rises to become a hero. Upon finding the stories, she uses them to reintroduce mankind to civilization. **Contact:** Playwright.

THE RELUCTANT SUPERHERO (2m, 4m, 2u): All Marty summer journalism internship has been derailed by Hero Man and Hostage, the dynamic duo protecting Big City from the evil Silas Sylvester. And then there's the matter of Selena, the girl of Marty's dream, who can't seem to stay out of trouble. Worst of all, his mother's in town to visit! **Contact:** Playwright.

JEAN PRALL ROSOLINO**manager@youthstages.com, <http://www.youthstages.com/Programs/Performances/bears.asp>**

THE THREE BEARS, 1 f, 30-minute touring show for ages 3-5 years. Simple set. This all-new take on the classic story is a one-woman show with the audience as Baby Bear! The actress plays Mama Bear, Papa Bear, and Goldilocks. With Mama Bear's guidance, Baby Bear does morning exercises and chores, and, of course, discovers “Someone's been eating my porridge.” A terrific first theatre experience for the youngest audience members! Staging requires table and three chairs of different colors, three beds of different colors, and props of different colors. **Contact:** Playwright.

R.N. SANDBERG**rsand@princeton.edu, www.rnsandberg.com**

THE BODY OF CHRISTOPHER CREED. Two acts. 5-7 m / 5-7 f (extras as desired.) A group of high school students search for and try to come to terms with the disappearance of an eccentric classmate. Adapted from an award winning young adult mystery novel. Workshopped with the Chicago

Theatre for Young Audiences. Produced by First Stage Milwaukee's Young Company. **Contact:** Playwright or Susan Gurman at susan@gurmanagency.com.

CONVIVENCIA. Two acts. 4-5 m / 2 f plus a number of extras, many of whom have lines. 1492. The lives of three young people (Muslim, Jew, Christian) are turned upside down as the Spanish army re-conquers Granada. Music, dance, and poetry heighten the forceful dramatic struggle of these three trying to survive war and persecution and find a way to live together. Commissioned by Seattle Children's Theatre. Presented in the Playwrights Theatre of New Jersey/The Growing Stage reading series. **Contact:** Playwright or Susan Gurman at susan@gurmanagency.com.

ROXANNE SCHROEDER-ARCE
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DREAM SHADOWS 40 min, 3 m, 3 f, flexible, based on a short story by Australian writer Finegan Kruckemeyer. A Mexican-American boy and a Native American boy share dreams and finally meet at Window Rock, on the Navajo reservation. Dream Shadows includes English, Spanish, and Nahuatl. Roxanne has written this as a parallel play with Finegan, whose play Shadow Dreams follows the same story line with an Aboriginal boy and an Anglo-Australian boy who meet at Uluru, a sacred indigenous ground in Australia. **Contact:** Playwright.

DANIEL ROBERT SULLIVAN
daniels@roundabouttheatre.org

PROSPECT HIGH: BROOKLYN, 90 mins with variations for 5, 12, or 18 actors. Beginning at 2:47 pm and running in real time, the play introduces us to four highly-charged students from the outer boroughs and one sporadically apathetic teacher. Addressing themes of gun violence, trans acceptance, friendship, self-harm, and casual racism, we see life-changing actions culminating in one disturbing act. Is there a way violence could have been prevented? Inspired by real events. Co-written by NYC teenagers. Semi-Finalist, O'Neill Center National Playwrights Conference. Published by Smith & Kraus. **Contact:** Playwright.

DAVID WOOD
david.woodplays@virgin.net, www.davidwood.org.uk

BACK HOME Cast of 12 plus. Adaptation of Michelle Magorian's book. Young Rusty returns to England at the end of Second World War, having been evacuated to America. Adapting to life 'back home' is very difficult for her and for her family. Commissioned by Chichester Festival Theatre. **Contact:** Playwright or kirsten@casarotto.co.uk.